G. H. CULE

College News

Vol. 10. No. 14 WELLESLEY, MASS., WEDNESDAY, JANUARY 25, 1911 Price 5 Cents

PROFESSOR HAWES' LECTURE.

On Tuesday afternoon, January seventeenth, at 4.30 o'clock, Professor Hawes, of the Department of Latin, lectured to an attentive audience in College Hall Chapel. The subject was: "Roman Africa."

We think, usually, of Rome's power extending only throughout Italy, and that her remaining monuments are confined to territory around the city itself. A few people may possibly remember the Roman roads in England, but hardly any would suppose that Africa has any remains of Roman temples, libraries or theaters. This is the case, however.

The northwestern part of Africa has many well-preserved memorials of Roman industry.

Among the best-preserved buildings is a library that contained a number of books, fixed, approximately, by archæologists at ninety-three thousand volumes. The floor of this library was a very beautiful mosaic in a conventional design; but there are very few evidences of wall-paintings such as adorned the walls of edifices in Rome or Pompeii.

A large amphitheater still exists in this region that was nearly equal in size, in its original state, to the Coliseum at Rome. Even now its impressive size makes us twentieth-century people feel decidedly small when we compare it to the size of theaters of the present day. Several of these old Roman theaters have been refitted with modern appointments, and modern plays are presented there.

Undoubtedly the splendid climate of this part of Africa has aided greatly the preservation of these monuments. In earlier times it was considered really something to be ridiculed if a person died before he reached an age of a hundred years or so. Some estimable matron, who died at the extremely youthful age of eighty, had an epitaph which bore the apologetic inscription: "She lived as long as she could."

Another factor that is most important in considering the splendid condition of most of the buildings that date from the Roman period is the careful and thoughtful work done by the French in restoring the edifices, wherever possible, to their former state. Instead of clearing away these monuments that cover so much ground, the French government encourages investigation among the ruins, and treats these early civilizers of Africa, the Romans, as equals in every way. The disinterred ashes of a Roman officer were reburied with all military honors by one of the French legions.

In conclusion, Professor Hawes emphasized the three most salient features of Roman architecture,—dignity, adaptability to purpose, and durability. The many lantern-slides that illustrated the lecture proved these three points most effectively.

THE SECOND ARTIST RECITAL.

The second Artist Recital of this year, given Monday evening, January 16, consisted of a vocal concert presented by Madame Liza Lehmann and her English quartette. Perhaps none of the recitals has been so universally enjoyed as this last. The programme, in the first place, was so varied that it could not fail in one or another of its numbers to please every one of its listeners. "In a Persian Garden," the words of which were selected from the "Rubaiyat" of Omar Khayyam and put to music by Madame Lehmann, was the first and most pretentious number of the programme. Since it was a considerably long song cycle, and consequently was bound to contain various unconnected duets, solos and recitatives, it would have been a natural mistake if the composer had failed to give the whole selection musical unity. In this respect, however, we were happily surprised; Madame Lehmann had interpreted so well in the music the mysterious, oriental loveliness of the "Rubaiyat" and its gloomy philosophy, which ought to be so depressing, and yet is so beautifully expressed that it someway is not, that the whole selection was bound together by its musical atmosphere, and thus was perfectly unified. The next two songs, "The Mother Seal's Lullaby" and "You Mustn't Swim till You're Six Weeks Old," sung by Miss Palgrave-Turner, were a rather happy contrast to the previous number, the former being a very effective lullaby, and the latter a humorous selection. The two tenor solos which followed also helped greatly toward the variety of the programme, since they were the first to have a strictly sentimental theme. Mr. Julien Henry's baritone solo, "Incident of the French Camp," likewise introduced a new note—the military and patriotic, while the next two soprano solos of Miss Blanche Tomlin's, "There was a Star" and "Everybody's Secret," harked back to the sentimental theme. The last number of the programme, the song cycle of "Nonsense Songs" from "Alice in Wonderland," was the most entertaining number of all. Humorous as are the verses themselves, the music, with one or two exceptions, entirely equalled, and even surpassed them in the expression of the comic. All the songs were intensely enjoyable, but perhaps the most strictly musically suggestive of them was the first, "How Doth the Little Crocodile." The humor of several of the others, though seemingly greater, was really not due so much to the successful expressiveness of the music as to the dramatic interpretation of them by the singers, which, in one or two cases, was so great that the admirable musical quality of the songs was rather hidden and subordinated. As a whole, the programme was most successful and suitable for such a recital.

The quartette itself, consisting of Miss Blanche Tomlin, soprano; Miss Palgrave-Turner, contralto; Mr. Hubert Eisdell, tenor, and Mr. Julien Henry, baritone, was remarkably well balanced and trained. In their quartette numbers we were delighted to find that, unlike many quartettes, the soprano melody was not blurred by the heavier voices of the other parts, but could always be heard slightly above them. Their unity in singing together was admirable. Separately, also, the voices were successful.

(Continued on page 7.)

SOPHOMORE BARNSWALLOWS.

It was with great interest that the members of the four classes gathered at the Barn on Saturday evening, January 21, 1911, to witness 1913's initial appearance in Wellesley's dramatic life. If a good beginning is significant, we expect a great deal from 1913 in the future. The class is at least ambitious, for they did not hesitate to attempt the impossible in presenting, after only two short weeks for rehearsing, a play, to the production of which some of the leading actors of the past and present have devoted the best energies of many months. Considering the two-weeks' preparation, 1913's performance was certainly remarkable.

"She Stoops to Conquer" was cut and adapted to Barn limitations by Eleanor Vliet, 1911, to whose excellent work in coaching, also, the greater part of the success of the performance is due.

We need not speak of the play with which all are so familiar. As regards the cast, the most prominent piece of work was done by Virginia Wick as Tony Lumpkin. Miss Wick seemed to have caught the rollicking comedy spirit of Tony to the full; her voice, movements and make-up were all exceedingly good; she was always funny without ever being tiresome; on the whole, considering her two weeks' training, she was excellent. In the part of the bold yet bashful Marlowe, Mary Humphrey was very pleasing; her voice was especially good; her best work was done in the scene where young Marlowe is unexpectedly introduced to Miss Hardcastle. Playing opposite to her, Ruth Pepperday made an exceedingly pretty and piquant Kate Hardcastle, her best work also being done in this same scene. Clara Hart presented George Hastings, the dignified young man with an excellent sense of humor, with ease and convincingness; her movements and facial expression were particularly praiseworthy. Marie Hill was a very attractive Constance Neville; a trifle colorless in the scenes with Hastings, perhaps, but working up well in the scenes with Tony. Betty Berkebile's presentation of Squire Hardcastle was delightfully funny, and Mary Clark gave Mrs. Hardcastle with considerable realism. Tilla McCarten did some excellent side work in the role of the inimitable Diggery. Marie Collins was realistic as the pompous Sir Charles Marlowe, and Geraldine Howarth made an attractive and proper maid. The background characters, that is, the servants, the frequenters of the "Three Jolly Pigeons," and so on, were also skilfully managed.

The cast and committee, to whom we owe a very delightful evening, are as follows:

CAST.

Sir Charles Marlowe.	Marie Collins
Young Marlowe.	Mary Humphrey
Squire Hardcastle.	Betty Berkebile
George Hastings.	Clara Hart
Tony Lumpkin.	Virginia Wick
Diggery.	Tilla McCarten
Mrs. Hardcastle.	Mary Clark
Kate Hardcastle.	Ruth Pepperday
Constance Neville.	Marie Hill
Maid.	Geraldine Howarth

COMMITTEE.

Dorothy Drake, 1913, Chairman.
Mary Homing, 1911.
Frances Egan, 1912.
Gladys Dowling, 1913.
Marie Collins, 1913.
Ruth Haven, 1913.
Alice Ross, 1913.
Carol Prentice, 1913.
Edith Flynn, 1914.
Coach, Eleanor Vliet, 1911.

College News.

PRESS OF N. A. LINDSEY & CO., BOSTON.

Published weekly. Subscription price, $1.00 a year to resident and non-resident.
All business correspondence should be addressed to Ridie Guion, Business Manager, COLLEGE NEWS.
All subscriptions should be sent to Miss Helen Goodwin.
All advertising correspondence should be addressed to Miss B. M. Beckford, Wellesley.

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"Entered as second class matter, November 12, 1903, at the Post-Office at Wellesley, Mass., under the Act of Congress, March 3, 1879."

The Vote on General Suffrage.

Both suffragists and anti-suffragists at Wellesley have long desired that it might be possible to determine the attitude of the college as a whole toward the enfranchisement of women. So widespread has this movement in behalf of the extension of the vote proved within the last few years in many of the foremost countries, that there are probably few of us who will not sometime be called upon to use our influence, one way or the other, in our home states. Would each girl give this question her conscientious attention and interest, woman suffrage would be dealt with more rationally and beneficially by those who are now grossly ignorant or pride themselves on their indifference.

At the Student Government meeting, next Friday evening, January 27, and also at the polling station at the elevator table on the following Saturday and Tuesday, there will be an opportunity for every member of the college, including the Faculty, to vote on this issue: "Do you want the suffrage extended to women?" It should be clearly understood that this is not a partisan call for a vote, but one which should appeal to every girl in this college, irrespective of her convictions. A large collection of suffrage books, selected by President Thomas of Bryn Mawr, which have been put out in Alcove 11 in the old library, offers a splendid opportunity to any who wish to consider the question with some care. Do not fail to support this general vote from the college, that none may accuse Wellesley of apathy and indifference on one of the most vital movements of to-day.

(Signed.) MYRA MORGAN,
President of the Equal Suffrage League.
January 19, 1911.

Apropos of the General Suffrage Vote.

Lest there be any whom the appeal in the notice of the president of the League does not awaken to a realization of the necessity of an intelligent attitude toward the question of equal suffrage, I have thought it might be well to give some of the facts which the suffragists think show the practical need of the vote for women. With this material before you, you may see the urgency of facing all the facts that can be secured. (If you find yourself now a neutral, remember Dante's condemnation of those of your class, and surely you will make every effort to escape the dire punishment of being eternally nowhere).

At the last informal meeting of the league, Miss Gruening, secretary of the College Equal Suffrage League, gave some facts which represent the situation quite clearly.

Miss Gruening pointed out that there are to-day six million women in industry in the United States. This fact speaks for itself. Everyone knows of the existence and possibility of factory legislation in securing good working conditions, and that legislation demands a vote. If only some of us were working under conditions where the laws affected us vitally, we would be quick enough to realize the necessity of the legal instrument to cope with our problems. It is a most significant fact that many of our social workers, who come most closely in contact with women's problems and with the social evils, believe that the first thing to do is to win the vote. It is obvious that if you are fighting against conditions which are controlled by the law, you must use the legal weapon.

Miss Gruening also reminded us that those of us who are intending to be teachers will some day find by experience how necessary the vote is in the fight for equal pay for men and women. The members of the school boards admit that this inequality of wage is influenced by the fact that women lack the suffrage.

In dealing with the arguments of those opposed to equal suffrage, Miss Gruening met the tenet that women in industry need organization rather than a vote, by showing that effective organization is slow work, and if the women have the opportunity of working along political lines as well as economic, greater rapidity of progress will be possible. The argument that the ignorant vote would be increased was shown improbable by the fact that there are not so many women immigrants as men, hence the proportion of the ignorant to the intelligent would be lessened.

The greatest obstacle of all in winning an actual compaign she stated to be the liquor interests. When the anti-suffragists publish their pamphlets saying that woman's place is the home, the liquor men buy them up by the thousand and spread them abroad.

To anyone studying further arguments in regard to suffrage, let me refer to Jane Addams' articles on the necessity of housekeepers having the municipal vote in order to carry on the very work which could once be controlled in the home, but is now controlled through the law, such as water and light supply and the care of children.

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COLLEGE CALENDAR.

Wednesday, January 25, at 8.00 P.M., in the Chemistry Building, an illustrated lecture on "The Care of the Horse," by Mr Henry C. Merwin, president of the Boston Work-horse Parade Association, and author of "Men and Dogs."

Friday, January 27, at 7.30 P.M., in College Hall Chapel, meeting of the Student Government Association.

Sunday, January 29, at 11.00 A.M., service in Houghton Memorial Chapel. Sermon by Rev. Herbert A. Jump of New Britain, Connecticut.

At 7.00 P.M., in the chapel, vespers.

Monday, January 30, at 7.30 P.M., in College Hall Chapel, lecture by Professor Robert J. Aitken of Lick University, California, on the "Double-star Systems."

Tuesday, January 31, at 7.30 P.M., in Billings Hall, a lecture by Baron Wolzagen on "Thirty Years of German Literature."

COLLEGE NOTES.

Dr. Nicolay's thesis, entitled "The Life and Works of Cristóvel de Castillejo, the last of the Castillian Nationalists," is now published. A copy of it has been placed in the library.

The Debating Club met at Agora on January 24. There was a formal debate, the subject being: "Free Trade vs. Protection."

The Class of 1912 held a class vesper service at the Zeta Alpha House, last Sunday evening. Helen Stinson was the leader.

The "Circulo Castellano" held its first meeting of 1911 at Zeta Alpha, Friday evening, January 13. Velasquez and Murillo were studied by the club, and their art was represented by tableaux of their most important pictures.

The Thursday evening meeting of the Christian Association was a business meeting. The vacancies in the Board of the Christian Association, made by the resignations of Miss Wheelock from the chairmanship of the Missionary Committee and of Rosella Woodruff from the chairmanship of the Extension Committee, were filled by the election of Miss McDowell to the Missionary Committee and Catharine Clark to the Extension Committee chairmanships. Reports of their work were given by Martha Charles, chairman of the Mission Study Committee, Elizabeth Hart, chairman of the Bible Study Committee, and Miss McDowell, chairman of the Missionary Committee. Miss Helen Curtis told of the additions to the Christian Association library, through the kindness of Miss Kendrick, who has turned over the proceeds from the sale of her book, "The Christian Life," to the library fund of the Association.

Persis Pursell urged the three hundred and forty-one girls who have not done so, to pay their pledges as soon as possible.

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EXHIBITION OF ART STUDENTS' WORK.

The customary midyear's exhibition of the work of Art 5 and Art 16 will be open to the public during Monday, January 30, in the studios of the Art Building.

The work of Art 5 for the first semester is modelling in clay, and the exhibition is held at this time, as it is impossible to keep any examples of clay for the final exhibition in June, the work then being represented by photographs. This occasion is also taken to show from Art 16 a complete series of original problems in spacing, illustrating the treatment of line, contrast, and several tones. Decorative flower drawings and designs for posters and book-plates are shown.

The students in the two courses will entertain their friends at a reception and private view on Saturday afternoon, January 28, and it is hoped that the college-at-large will visit the studios on Monday to examine the exhibition, which is distinctly interesting.

NOTICE.

Members of the Faculty who believe in Equal Suffrage are urged to assist the Equal Suffrage League of the college by attendance at the meetings, and by joining the league. Small brown envelopes in the Faculty cloak-room may be used for the payment of the dues (25 cents), or for contributions for the work.

MARY WOOD DALEY,
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AT THE THEATERS.

BOSTON: "The Maestro's Masterpiece."
SHUBERT: Louise Gunning in "The Balkan Princess."
HOLLIS-STREET: David Warfield in "The Return of Peter Grimm."
PARK: "Arsene Lupin" with William Courtnay.
COLONIAL: "The Dollar Princess."
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THE DEPARTMENT OF ENGLISH LITERATURE.

The founders of Wellesley College laid special stress upon the work in English. The subjects of rhetoric and elocution were relegated to distinct departments, and the study of the English language as such associated with the work in rhetoric and composition. This original arrangement was maintained without change until early in Miss Hazard's administration, when the English language courses were grouped by themselves. The Department of English Literature was regarded during the initial years of the college (1875-1880) rather as a Department of General Literature. Outline studies in Greek, Roman, Teutonic and Romance Literatures were carried on, and term courses given in English translations of Homer and Dante. When Professor Louise Manning Hodgkins, who held this chair from 1877-1892, had organized the Department, this survey of foreign literatures gradually gave place to purely English studies. The later development has tended steadily toward ever closer and more intensive work upon English authors, masterpieces and periods.

During the two years before Miss Hodgkins took the Department in hand, the teaching had been somewhat unsystematized, yet in the case of one professor, at least, suggestive and inspiring in a high degree. Miss Mary Sheldon (Mrs. Earl Barnes), later in charge of the History Department, brought for a brief time her joyous and vivid personality to bear upon our English work. The counsel of her "Open Letter to Wellesley Students" can never be outworn:

"In the first place, read the Masters; they rule all. Read Homer. . . Dante. . . and Goethe's Faust. . . neither forget David and Milton and Shakespeare; but Shakespeare is for one's life long."

Twelve years ago Mary Sheldon Barnes returned to her own "world of light," writing with a failing hand, that August day in London, these few words as the utterance of her creed: "I believe in God, in the immortality of the soul, and in the progress of humanity."

Miss Sheldon's touch upon the Department was swift and light, leaving scarcely any visible impress upon the courses as such, but the power of life that dwelt in her and passed from her to her pupils is no less a legacy of price. The work of Professor Hodgkins, on the other hand, was the work of a founder and a builder. Her plan of an outline course in the History of English Literature, which would be a prerequisite to more specialized studies, still dominates our curriculum. One valuable feature, introduced and successfully maintained by Miss Hodgkins, has been crowded out from the Freshman schedule by the increasing number of claims. Miss Hodgkins used to meet the Freshmen once a week for a breezy, sympathetic presentation of some modern English author, supplementing the lecture with the topical and bibliographical leaflets since gathered together into the book entitled "A Guide to the Study of Nineteenth Century Authors." This book is inscribed "To the Students of the English Literature classes of Wellesley College who have made my task a pleasure by the grateful enthusiasm with which they have accompanied me in my studies."

Since the withdrawal of Miss Hodgkins, wearied by her generous and effectual service of fifteen years, there has been a gradual differentiation in the work, certain subjects becoming the special province of certain instructors. American Literature has fallen to Professor Young; the Fourteenth Century to Miss Shackford, to whom the Chaucer course comes rich in noble tradition of Miss Jewett's teaching and Mrs. Brainerd's; Milton by well-won right to Miss Lockwood; Shakespeare to one who honors "his memory on this side idolatry as much as any;" and the modern work to Miss Scudder and Miss Sherwood, who stand in no little danger of inadvertently teaching themselves among the English classics. In the preliminary historical course we have all in turn served apprenticeship, from Miss Hodgkins to Miss Lathrop, whom we still grudge even to Dana Hall. Now it is the turn of Miss Conant and Miss Church to play at Atlas.

The labors of Miss Hodgkins, Mrs. Brainerd and Miss Lathrop are so closely interwoven with all the Department effort and with its measure of success, that their service, though past, is still present. In a yet deeper sense is this true of Miss Jewett, the beauty and import of whose class-room message were never more keenly realized than now.

Other comrades of the work who were with us for a brief time are not forgotten. The Board of Trustees has at different periods claimed two of these,—Mrs. Marion Pelton Guild, author of the lyric volume entitled "Semper Plus Ultra," and Mrs. Anna Robertson Brown Lindsay, originator of the "What is Worth While" series. The Department also takes pride in the fact that the name of Josephine Preston Peabody stood for two years on its Faculty-roll, and counts itself most fortunate in the loyalty continued service of Miss Florence Converse.

The Department is united in a few simple articles of faith. We believe that the ultimate quality of literature, the quality which makes its essential preciousness, transcends all teaching. Æsthetic comprehension and poetic appreciation are to a large degree the gifts of nature, and their own exceeding great reward. But there is in dealing with literature as with other subjects of our curriculum, a basal need of clear, intellectual comprehension. Accurate understanding of an author's language, his words, his constructions, his allusions, is a "sine qua non." There are historical and biographical facts to be memorized, principles of artistic form and development to be apprehended, causes and effects, interrelations, influences and tendencies to be traced. Here as elsewhere, sound study, and only sound study, is fruitful, and here the teacher has a legitimate function. Beyond this, there is a rarer power with which the happiest teachers are endowed,—a power of guiding, interpreting and inspiring; of bringing the mind of the student into thrilling contact with the genius of the author, so that centuries melt away, and the greatest spirits that have used, and created in the using, our English speech—that have lived, and glorified in the living, our human life, become the very friends of a Wellesley girl.

"I suppose that it is all worth while," wrote Miss Jewett in one of our not infrequent seasons of Department discouragement, "if here and there one helps the individual student to a little clearer insight."

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"Tolstoi Meeting" of Social Study Circle.

On Tuesday evening, January 17, the Social Study Circle met at the Tau Zeta Epsilon house, and had the opportunity of listening to two Russian speakers, Mrs. Delano, who has translated almost all of Tolstoi's works, and Mr. Ohsool, member of the Second Russian Douma.

Mrs. Delano spoke first of Tolstoi's philosophy and attitude towards life. She said that his greatest trait and the keynote of his philosophy was his love for humanity. He always insisted that human beings should be treated with love; from this reason and from the fact that he took Christ's words in their most literal sense came his disbelief in punishment and his theory of non-resistance. Government to him meant regulated violence; he did not, however, wish to abolish all government, but to take away its power in the way of acts of violence.

Tolstoi lays down five conditions necessary for complete human happiness. First, a life in which there is no barrier to man's communion with nature. Second, work—part of it physical labor—to be done gladly. Third, family life. Fourth, intercourse with mankind in every grade of society. Fifth, physical health and painless death.

Tolstoi's influence on the world has not been a failure. We can see it in many of the movements of the day—especially in abolition and arbitration movements, and civic improvements.

Mr. Ohsool then spoke of Tolstoi and his relation toward socialism. He said that he himself, as a revolutionary socialist, belonged to a school of philosophy which held views in direct opposition to those held by Tolstoi, and that he was obliged to state that in his opinion, Tolstoi stands much higher as an artist than as a philosopher.

Tolstoi, having been a soldier who discovered the fallacies of war, and living in a time when literature was the intermediary between spiritual leaders and the people, came to believe that "Art for art's sake" was a vain idea. Unfortunately, he overdid his conception, and used his art as a means of prophesying and moralizing, so that it became a very secondary matter.

Tolstoi felt keenly that there were mistakes in civilization. Agriculture was his highest ideal as a mode of life, feeling, as he did, that everyone's duty was to live as near as possible to nature. He had no patience with the working classes in the city. His philosophy was such an intensely individualizing one, that he was opposed to the socialists, who deal with the class as a whole, rather than with the individual.

Tolstoi never believed in the church. Yet he had distinct religious ideas. He declared that to live, one must have ideals, ideals that should be beyond one's grasp. Therefore, we have religion. If life were given for life's sake, there would be no use in living. Life is given for the sake of religion.

His ideas against anarchy came from the belief that it made actions conflict with the "voice within." Men should be united only on the basis of their relations to God. So he criticized the anarchists because none of them accept the common law of God, and without it human society cannot exist. He desired therefore a new form of government, but one in which there would be a change in the relationship between people and power, on the basis of Christianity.

There is, however, according to Mr. Ohsool, one great fallacy in Tolstoi's philosophy. His teaching itself, especially in the line of non-resistance, has a reactionary tendency, leading to revolution. He urges the people to resist evil by not participating in it—to hold themselves aloof, to pay no taxes—because tax-paying involves participation in the present evil government. But if people refuse to pay taxes, it forces resistance, and revolution begins.

Tolstoi's greatness as an artist, and as a man, lay in his self-inflicted martyrdom—could one call it martyrdom. He lived a life consistent with his own philosophy, having the moral strength necessary for such a task, and he never faltered in his ideal. He reached, then, one of the highest achievements of any life—that of consistent adherence to one's own philosophy.

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STUDENT GOVERNMENT ASSOCIATION.

There will be an important meeting of the Student Government Association on Friday, January 27, at 7.30, P.M. That every member of the Association may be present a longer notice than usual has been given. The business of the meeting is to discuss the proper interpretation of our Sunday rules, and the advisability of requiring diploma grade of all members of Class teams or crews.

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DR. SANTYANA'S LECTURE.

Dr. Santyana spoke to Philosophy 2 on the "Appreciation of Poetry," on January 19th. He did not consider the technical elements of poetry since that would have been to parallel his lecture of some weeks past on "Painting," but attempted rather to discover and define the subtle essence of poetry.

First, poetry has its roots in an experience common to the poet and his reader. The imagination of the reader must be furnished with the sensations to which the poet refers; "daisies pied and violets blue" mean nothing to the person who has not seen the English pink and white daisy. But the particular sensation, the bare experience is not enough, it must be veiled with associated experiences, colored by the state of mind into which it is fallen. The poetic is then an experience seen in the light of other experiences.

Obviously such a psychological analysis does not explain the poetic, gives no insight into the spell of poetry. It has been said by one of the recent psychologists of sleep, that dream is governed by desire. It is this dictum that explains the charm. The associations that the poetic fact has gathered are not haphazard, accidental, but are governed by the desire of the dreaming poet. It is true, desire does not create congenial objects; but it does form a possible point of attachment for such sensations as may fit—it is a twig to gather the snows of experience. Imagination, therefore, is shattering the world to bits—to "Remould it nearer to the Heart's Desire."

It is true such passage into the ideal is for most poets but momentary; the vision is but fleeting and fragmentary into the world of desire. In Homer, the hexameter, the stories are sustained, the beauties are incidental, merged into tolerable unity by the mechanical means of style or story. Most rare is the consistent cumulative power in poetry, yet for all its rarity it is sufficient to make a defense of poetry.

Man's great problem is the establishment of harmony between himself and his environment. When the environment has sufficiently molded him to permit him to affect nature, the practical arts begin. After the brain of man has been sufficiently adapted to the world, the brain in turn begins the remodeling of the world. Poetry is the inner art by which things are transformed into the likeness of an ideal when we have been sufficiently adapted to perceive them. It is a part of the moral purpose, which is the adaptation of the world to the ideal.

The difference between science and poetry is not as great as would at first appear. Our scientific systems are imaginative, though it is the real to us, experience being its accidental appearance. The moral system is admitted to be ideal but is imposed on the world as a standard to which it should conform. The poetic world is like these two, imaginative; it differs from them in that the poet neither attributes reality to it, nor sets it as a standard above experience, but loses himself utterly in it. The practical imagination is checked by utility—the pragmatic check on philosophy—the moral imagination is checked by the idea of the good—but the poetic imagination ranges free. But if the vision of the poet is profoundly grounded it will be a vision of the good, very likely a more truthful vision than the deliberately constructed world of the moralist. Further, the lovers of poetry have faith that the heart of the poet divines the truth behind experience; in other words that he is not only moral, but scientific. To the world then, the poet appears as the prophet of all the interests of men, though he may realize but the one form of good.

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(Continued from page 1.)

THE SECOND ARTIST RECITAL.

The soprano's voice, with the exception of the very highest notes, was wonderfully sweet and flexible, and was, perhaps, most effective in her solo toward the last of the first selection:

"Each morn a thousand roses brings, you say;
Yes,—but where leaves the rose of yesterday?—
And this first summer month that brings the rose
Shall take Jamshyd and Kaikobad away."

The tenor, like the soprano, impressed one with the flexibility and splendid control of his voice. The contralto's voice was remarkable for its ease and liquid quality, while the baritone, excepting the low bass notes, which were slightly below the baritone range, was strikingly and pleasantly voluminous. It is not often that a group of singers are successful both as a quartette and as soloists, and Madame Lehmann's quartette was the more praiseworthy in that it achieved both these ends, its success undoubtedly being due to the excellent training of its leader. Madame Lehmann is famous both as a composer and a pianist, and with hers another illustrious name has been added to the long list of Artist Recitals. The programme of the concert was in full as follows:

SONG CYCLE: "In a Persian Garden," Omar Khayyam
Quartette.

SONGS: Two Seal Songs.
(From Rudyard Kipling's Jungle Book.)
Miss Palgrave-Turner.

SONGS: (a) "There's a bird beneath your window," Cora Fabbri
(b) "If I were a bird I would sing all day," Cora Fabbri
Mr. Hubert Eisdell.

SONG: "Incident of the French Camp," Robert Browning
Mr. Julien Henry.

SONGS: (a) There was a Star, Cora Fabbri
(b) Everybody's Secret, Lloyd Rand
Miss Blanche Tomlin.

SONG CYCLE: "The Nonsense Songs," Lewis Carroll
(From "Alice in Wonderland.")
Quartette.

ADDRESS BY FRANCES TAFT, 1909.

On Sunday evening, January fifteenth, Frances Taft, 1909, spoke at the vesper service on Young Woman's Christian Association work in China. Miss Taft is planning to sail next month, with three other college women, to found a Young Woman's Christian Association in North China, in co-operation with a committee of Chinese women, who are themselves vitally interested in mission work in their own country.

This pioneer work which is before Miss Taft and her associates has many difficulties, perhaps the chief of which is the distressing problem confronting the Chinese women of to-day. They are in a period of transition from their old state of bondage to one of comparative freedom, and are changing with great rapidity and a deplorable lack of discrimination. They often discard the best in their own traditions, and accept the worst of what Western civilization has to offer. They are exceedingly anxious for all the external evidences of culture and are discontented with themselves. The burning question for the new women of China is whether they should strive for the rapid advance, which is in such direct opposition to all the traditions of the conservative older class, or whether they should try to make their progress a slower and steadier one.

There is here a great opportunity for the missionaries, to help them choose and discard wisely, and especially to keep the best things in their own religious traditions.

Miss Taft went on to describe the way in which she and her associates are going to begin their work. For the first year or two, they will keep house in Peking, and their work will be largely entertaining and becoming acquainted. They will visit schools, and help in teaching, when needed, and will, if opportunity offers, start classes in their own home in hygiene and physiology and other practical subjects, which, eventually, they hope to transplant into the government schools themselves. Their work does not overlap with that of any other missionary society, for it deals chiefly with the government schools. They are going to China, however, with the hope and conviction of making Christ the great reality in the lives of all about them.

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MUSIC NOTES.

The Music Department was especially fortunate in having arranged for a pianoforte recital by Professor George C. Vieh of the Smith College Music Department. Professor Vieh is a pianist of great ability and is accustomed to give at Smith, ever so often, just such difficult and splendid recitals as he gave at Wellesley, Tuesday afternoon, in Billings Hall. The programme was as follows:

Sonata (Pathetique), C minor, Op. 13 ..... Beethoven
Grave—Allegro di molto e con brio
Adagio cantabile
Rondo
"Du bist die Ruh" ..... Schubert-Liszt
Waltz, C sharp minor, Op. 64, No. 2 ..... Chopin
Nocturne, F major, Op. 15, No. 1 ..... Chopin
A Humming Bird (Miniature) ..... Vieh
Elfenreigen, Op. 17 ..... Kroeger
Waltz, "Man lebt nur einmal" ..... Strauss-Tausig

Miss Torrey of the Music Department opened the Music Room at 164 Huntington Avenue, Boston, on Saturday, January 14, for a recital by her pupils, Miss Bertha Dann, soprano, assisted by Miss Bessie Führer, violinist.

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ALUMNÆ NOTES.

In addition to notes concerning graduates, the Alumnæ column will contain items of interest about members of the Faculty, past and present, and former students.

The new officers of the Cleveland Wellesley Club are: President, Miss Arline Burdick, 1909; Secretary and Treasurer, Mrs. Robert M. Wadsworth, (Helen C. Dustin, 1907).

The following Wellesley Alumnæ are studying at Simmons College, Boston: Marguerite E. Bacheller, 1909; Margaret L. Barry, 1909; Elizabeth F. Bennet, 1899; Isabel C. Brown, 1905; Guenn Cooke, 1910; Martha L. Drake, 1909; Mary B. Gilson, 1899; Henrietta Gregory, 1910; Enid B. Johnson, 1910; Lulu Irene McAusland, 1902; Emily H. Powell, 1910; Rena Rowell, 1910; Margaret W. Russell, 1910; Blanche Howard Smith, 1908; Helen B. Tute, 1910.

Mrs. Lyman P. Powell, (M. Gertrude Wilson, 1895); Miss Angie S. Kuhl, 1903; Miss Iva Corwin, 1910, and Miss Helen MacDonald, 1910, have been at Wellesley, recently.

Miss Myra L. Boynton, 1896, has a position in the public library at Northampton, Massachusetts.

Miss Anna M. Lister, 1900, is studying Spanish literature in Madrid.

Mrs. Florence Denny Heliker, 1904, is teaching English literature at Peking University.

Miss Madge S. Tasker, 1907, is teaching French and German at Tilton Seminary, Tilton, New Hampshire.

Miss Ada W. Draper, 1908, is teaching in Muskogee, Oklahoma.

Miss Katharine Norcross, 1909, is teaching at Crystal Lake, Illinois.

Miss Margaret Andrews, Department of Hygiene and Physical Education, 1910, is teaching in the Y. W. C. A., Brooklyn, New York.

Miss Evelyn Derry, Department of Hygiene and Physical Education, 1910, is teaching in the University of Michigan.

ENGAGEMENTS.

Miss Ernestine L. Miller, 1903, to Mr. William Hayes Fries, Cornell, 1903, of Detroit, Michigan.

Miss Elizabeth Myers Robinson, 1910, to Mr. Albert George Saalfield of Akron, Illinois.

Miss Aida Seiferth, of the Class of 1912, to Dr. Albert C. England of Pittsfield, Massachusetts.

MARRIAGES.

Hance—Swackhamer. October 26, 1910, in Middletown, New Jersey, Miss Margaret Edna Swackhamer, 1910, to Mr. Irving Hance. At home, Reckless Place, Red Bank, New Jersey.

Shaul—Warren. January 11, 1911, in Townsend, Massachusetts, Miss Ruth Evelyn Warren, to Mr. Lewis Charles Shaul. At home after February 1, 117 Lancaster Street, Albany, New York.

BIRTH.

December 18, 1911, in Brooklyn, New York, a daughter, Rosamond, to Mr. and Mrs. James Carleton Bell. Mr. Bell was Instructor in Psychology at Wellesley, 1905-1907.

DEATH.

January 15, 1911, in Dubuque, Iowa, Mrs. Julia Nightingale Little, mother of Eleanor N. Little, 1909.

CHANGES OF ADDRESS.

Notice:—Some confusion in addresses might be avoided if the changes sent in to the Alumnæ Editor were accompanied by a statement as to whether the new address is to be comparatively permanent or is for use until some specific date. If this column printed in parentheses the date until which the temporary address is to be used, it would greatly help the Alumnæ Association in keeping for its Alumnæ Register only the permanent home addresses and in rejecting those that are merely temporary, and also it would help us all in correcting our registers to date. Temporary addresses are now printed in the first part of the Alumnæ Notes along with notice of the occupation when it is known. New permanent addresses, when given with the Marriage Notices, are not given in the Change of Address column.

Mrs. Charles Hill, (Edith E. Tuxbury, 1894), 43 Highland Avenue, Montclair, New Jersey.

Miss Amelia H. Hoyt, 1896, 3 Robinson Avenue, Danbury, Connecticut.

Mrs. Horace F. King, (Ella E. Snow, 1898), 20 Berkeley Street, Springfield, Massachusetts.

Mrs. E. A. Temple, (Mary C. Davis, 1901), 1401 Washington Street, Waco, Texas.

Mrs. William M. Browne, (Ruth R. Forbes, 1902), Hotel Arthur, Aurora, Illinois.

Mrs. John L. Roberts, Jr., (Saidee Barrett, 1903), Fort Slocum, New York.

Dr. Phœbe M. Van Voast, (Phœbe May Bogart, 1903), 352 East 20th Street, New York City.

Miss Lillian Bruce, 243 West 67th Street, Chicago, Illinois.

Miss Martha Clarke, 115 New York Avenue, N. W., Washington, D. C.

Mrs. Hugh S. Worthington, (Helen Coale, 1903), Sweet Briar College, Sweet Briar, Virginia.

Miss Blanche Emmons, 1903, 90 Logan Street, Denver, Colorado.

Mrs. George G. Watson, (May Landis, 1903), Box 248, Ontario, California.

Miss Edith Rowe, 1903, Circleville, Ohio.

Mrs. Norman T. Vorse, (Daisy Smouse, 1903), 1245 38th Street, Des Moines, Iowa.

Miss Nellie Strum, 1903, 105 East 15th Street, New York City.

Miss Gertrude Welton, 1903, Infirmary for Women and Children, New York City.

Mrs. Hugh J. Means, (Eleanor M. Hammond, 1904), 776 North Park Street, Columbus, Ohio.

Mrs. Florence Denny Heliker, 1904, Peking University, Care of Methodist Episcopal Mission, Peking, China.

Mrs. Charles W. Fowle, (Claire M. Jaquith, 1906), 212 The Cavendish, Washington, D. C.

Mrs. Jane Newell, 1907, 3822 Brown Street, Philadelphia, Pennsylvania.

Miss Marion Edwards, 1907, The Broadlands, 104 Hunter Avenue, Kansas City, Missouri.

Mrs. Samuel Walter White, (Helen Arabella Newell, 1907), 320 Main Street, Evanston, Illinois.

Mademoiselle Valentine Puthod, Instructor in French, 1904-1907, 60 Rue de Bellechasse VIIe, Paris, France.

Miss Elsie A. Salthouse, 1910, Gorham, Maine.